

"STAR" FILMS

No.	TITLE	Length about, feet	Price
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with terrific blows, and then suddenly disappears. At the same time the voice from heaven orders the Wandering Jew to resume his journey, and, in space, the figure of an angel appears; the latter with an imperious gesture compels the accursed man to resume his wanderings.

4. **The Elements Let Loose.**—The Wandering Jew pursues his perpetual course amid a frightful storm. He is assailed by torrents of water; flashes of lightning blind him; the wind whistles furiously, but on he plods..... he plods..... he plods always throughout the succession of the centuries. (A strikingly effective picture.)

665-667	The Firefall.	200	\$34.00
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This view introduces an entirely new and most startling trick. The movement of the scene is greatly intensified by some very effective transformations which are at once artistic and very amusing.

668	The Grotto of Surprises.	124	21.00
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The setting of this view is a series of underground grottoes, a part of the marvellous realm of Satan, through which the latter escorts a gentleman and works many wonderful tricks to the profound astonishment of the visitor.

Supplement No. 24.

SPECIAL FOR THE SEASON

A Pathetic Piece in 6 Tableaux

(ENTITLED)

The Christmas Angel

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THE MIDNIGHT MASS

The Entire Production: Scenario, Tricks, Accessories, Backgrounds and Effects by

GEO. MÉLIÈS, of Paris

NEW YORK BRANCH: 204 EAST 38th STREET

GASTON MÉLIÈS, General Manager

GEO. MÉLIÈS

of Paris.

Cinematographic-Films, Life Moving Pictures, Comical, Magical,
Mystical Views, Trick-Films, Actualities, etc.



New York Branch:

204 EAST 38th STREET, NEW YORK

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No.	TITLE	Length about, feet	Price
670	The Christmas Angel	515	\$88.00

1 The Poverty Stricken.—In a wretched garret a poor woman lies helpless from sickness upon a bed, besides which is her husband, an unlucky workman, and her little daughter, Mary. They are nursing her with the care that her malady demands. The window panes are broken, and the snow comes into the room. Misery has descended upon them with a heavy hand for there now remains no wood nor coal for keeping up the fire. In the midst of this desolation a sheriff arrives to seize the poor furniture for the proprietor remains unpaid. In spite of the entreaties of the tenants the sheriff performs his duties, and retires utterly unmoved by such misery. The father in despair and without means implores his daughter to go to the neighboring city to stretch out her hand at the church-door to seek a penny or two from some charitable worshippers. Little Mary, full of courage, embraces her father and sets out boldly in spite of the snow squalls which whirl about in the darkness. She departs hoping, for it is Christmas Eve, to bring back a few coins begged after the Midnight Mass.

2 The Wintry Landscape.—The snow has buried everything. The poor girl, shivering under her rags, hastens toward the city. She is numb from the cold, and the snow which surrounds her face, blinds her and forces her to lose her way. But she finally finds it again and resumes her journey with the energy of despair.

3 The Midnight Mass. (Picturesque setting representing the porch of a large church.)—The steps of the church are covered with professional beggars who await the exodus of the pious souls who are almost always generous on that day. She comes along and takes her place beside them but the latter drive her away threatening her with their canes and crutches. The poor child, exhausted from fatigue, goes away and sits down by a gas-jet.

Exit of the congregation who give alms to the professionals. The footmen and servants bring umbrellas and cloaks to the ladies returning to their carriages. Poor little Mary stretches out her hand in turn, but very timidly. She is sternly refused for they have exhausted their money by giving to the others and are quite wearied of solicitations. A gentleman from whom she persistently begs some money treats her brutally and pushes her away with a shove. She falls on her knees sobbing.

4 The Cook-Shop. The Christmas Geese. (Beautiful setting with perfect realism.)—On the right the street fading away in the night. The lighted windows glimmer upon the snow cheerfully. At the front, on the left, there is the cook shop in which the fire burns brightly. The assistants are busy plucking and roasting fowls. Some noisy groups of people, who are getting ready for a fine collation, enter and buy food. The poor little beggar in her turn comes along but she stays outside, her nose pressed against the window of the shop. She shakes from the cold and devours with her eyes those good things which awaken the tortures of her empty stomach. Alas, none of that is for her. When she decides to push open the doors and to ask a piece of bread, the boss thrusts her out. The guardians of the peace themselves brutally drive her away to beg elsewhere.

5 Upon the Bridges. (Paris by night: upon the left the Palais de Justice outlines its form against the sky which is lighted by the first streaks of dawn; in perspective the bridges of the Seine illuminated by gas-jets casting their reflections in the river.)—Mary, driven off wherever she goes, reaches a bridge, falling down from exhaustion and fatigue. Some late pedestrians, blinded by the snow, flee away without paying any attention to the poor girl. Having the strength to go no farther she lies down upon a parapet and falls asleep. A ragpicker comes along, picking up the pieces of paper scattered upon the bridge, and stumbles against the body of the ill-fated girl. He throws upon her the bright projection of the light from his lantern. The good fellow, in his pity, awakens her and tells her to hurry home so as not to get pneumonia from sleeping in a bitter snow-storm. Moved by her pathetic condition, he shares with her a piece of bread which he finds after rummaging in his pocket, and wraps the child in a piece of covering. Being very poor himself he can do no more. He looks sadly at the sorrowing child as she disappears but not without having thanked him. He wipes away an escaping tear and resumes the course of his wanderings.

6 The Christmas Angel.—This time, Mary, hurrying along in the black night, has passed beyond the gates of the city. The country is white with snow as far away as the eye can see. The growing dawn lights but dimly her way. The storm increases in intensity: the poor child, dazzled by the flakes of snow which bluster around her and finally overcome by the cold which she has bravely withstood all night, can go no further and falls by the wayside, unconscious. The pitiless snow gently covers her up. Alas, her parents who are waiting in vain for her in their garret will see her no more. The poor child is dead. Suddenly a miracle is worked. A bright star appears in the distant firmament. The star increases in brightness and finally becomes enormously large. Now the lovely figure of the Christmas Angel gradually discloses itself in the star which slowly fades away and disappears. The angel flying gracefully descends slowly to earth. It alights just by the little girl and, brushing the snow aside, takes her in her arms. The mortal remains lie upon the earth, but the soul of little Mary, in the form of a beautiful child clothed in white, is borne to heaven by the angel who flaps her wings as she vanishes slowly into space. (Sensational picture.)



SCENES



1. The Poverty Stricken.
2. The Wintry Landscape.
3. The Midnight Mass.
4. The Cook Shop.
5. Upon the Bridges.
6. The Christmas Angel.



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678-679 The Living Playing Cards. Length, 160 feet.....\$27.00

The stage setting represents a beautiful landscape with an ancient Roman Temple in the background. Upon a low table there is placed a large screen, and to the right is a small tabourette containing some of the properties of the prestidigitateur. As he enters he takes up a playing card, the nine of spades, and enlarges it in some mysterious way, to enormous proportions, and then hurls it at the screen which immediately has outlined upon its surface the face of a huge nine of spades. This figure vanishes, then the prestidigitateur repeats the trick with a queen of spades. The figure on the screen becomes animated and steps down upon the floor—a real queen dressed in gorgeous robes of state, regal with a crown and sceptre. She returns to the screen, is at once transformed into a playing card, and the screen is bare again. Finally the wizard repeats his act with the king of clubs. This card becomes animated, and a real king steps forth from the frame. When he reaches the floor he turns his back to the audience, the wizard going off the stage at the same time. The king pulls off his wig and disrobes, and turning around he discloses himself to the audience as the wizard himself. This is a very clever trick so gracefully and admirably done that it evokes always well-merited applause.

680-682 The King of Sharpshooters. (Scene, a Moorish interior). Length, 225 feet.....\$38.00

Among the properties is a massive candelabrum, eight or ten feet high, with five branches. The king of sharpshooters enters, followed by his assistants. He first takes some large playing cards, passes them to a young woman who holds them for him to shoot at. When he has put some holes through them, he takes them from his assistant, runs his arm into the bullet holes, and then sends the cards fluttering